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A  
New Handbook  
of the  
Boston Public Library  
and its  
Mural Decorations  
1916



Association Publications  
Boston



THE  
BOSTON PUBLIC LIBRARY





HANDBOOK

*of the*

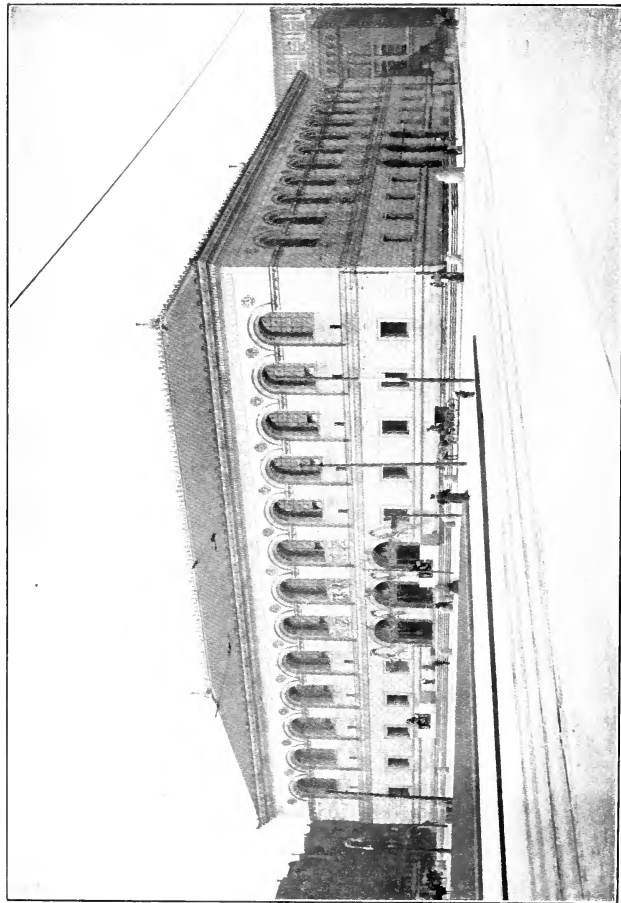
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BOSTON  
ASSOCIATION PUBLICATIONS  
1916

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THE BOSTON PUBLIC LIBRARY.



## THE BOSTON PUBLIC LIBRARY.

### THE BUILDING.

The Library building, elevated upon a granite platform to command Copley square, is constructed of gray Milford (Massachusetts) granite. It is 225 feet long, 227 feet wide, and 70 feet high. It was occupied in 1895 and has cost about \$2,750,000, exclusive of the land which was given in part by the State.

The architects of the building, which is designed in the Classic Renaissance style, were McKim, Mead and White.

A heavy lower story supports an upper story, lightened by high arched windows. The red tiled roof is topped by a copper cresting which softens the sky line. In the spandrels of the window arches are the marks or trade devices of early printers and book-sellers, carved in the granite, the work of Domingo Mora. Beneath the windows are tablets giving the names of the world's foremost men in all lines of activity.

Above the doorway, the seals, sculptured by Augustus St. Gaudens, from designs by Kenyon Cox, are, from left to right: those of the State of Massachusetts, of the Library, and of the City of Boston. Over the central door is seen a head of Minerva by St. Gaudens. The statues of Art and Science in front of the building are the work of Bela L. Pratt.

### THE VESTIBULE.

The vestibule is of unpolished Tennessee marble, and contains a bronze, heroic size statue of Sir Harry Vane, Governor of the Massachusetts Bay Colony in 1636, which is the work of Frederick MacMonnies. The

bronze doors, by Daniel C. French, representing Music, Poetry, Knowledge, Wisdom, Truth, and Romance, open into the

#### ENTRANCE HALL.

This hall is Roman in design. The vaulted ceiling with its arches is supported by heavy pillars of Iowa sandstone. The ceiling is of mosaic with trellises on the vault, while in the penetrations and pendentives of the domes, which are on either side, are inscribed the names of eminent Bostonians. The floor, of Georgia marble, is inlaid in brass with the signs of the Zodiac, and the names of benefactors of the Library.

#### GROUND FLOOR.

To the Left of the Staircase are the Coat Room; Elevator; and Entrance to the Courtyard and the Catalogue and Ordering Departments.

To the Right are the Public Stenographer's Room, the Newspaper and the Periodical Rooms and the Entrance to the Courtyard. Across the Courtyard are the Public Toilet Rooms, Bound Newspaper and Patent Rooms, and the Statistical Department.

The Newspaper Room is supported in part by the William C. Todd fund of \$50,000, and contains three hundred and ten current newspapers from all parts of the world.

The Periodical Room contains about fourteen hundred current periodicals and also bound files of periodicals.

The Courtyard, open to the sky, with a basin and fountain set in a grass plot, is surrounded by granite and grayish yellow brick walls. On three sides is a vaulted arcade suggestive of the Palazzo Cancelleria in Rome.



MUSIC.

POETRY.

*Bronze doors by Daniel C. French.*



ENTRANCE HALL.



The floor is of brick, bordered with Georgia and Tuckahoe, New York, marble. Two memorials here are a bust of General Francis A. Walker, once a Trustee of the Library, by Richard E. Brooks, and a medallion portrait by St. Gaudens of Robert Charles Billings, who gave the largest single gift in money ever received by the Library.

#### THE GRAND STAIRCASE.

This staircase has walls of rich Siena marble, with steps of French Echaillon marble. The floor of the first landing is inlaid with Numidian marble, while the pedestals at this point support two marble lions, sculptured by Louis St. Gaudens. These memorials are gifts of the Second and Twenty-second Regiments Massachusetts Volunteer Infantry.

The panels in the staircase walls and those of the corridor on the

#### SECOND FLOOR

contain the mural decoration,

#### THE SPIRIT OF KNOWLEDGE

by

Puvis de Chavannes.

A Description of his composition

By the Artist.

## L'ESPRIT HUMAIN.

L'honneur m'ayant été confié de décorer l'escalier de la Bibliothèque de Boston, j'ai cherché à représenter, sous une forme emblématique, l'ensemble des richesses intellectuelles réunies dans ce beau monument. Cet ensemble me paraît résumé dans la composition ayant pour titre

LES MUSES INSPIRATRICES  
ACCLAMENT LE GÉNIE, MESSENGER  
DE LUMIÈRE.

Les autres compositions, qui sont le développement de celle-ci, correspondent aux quatre grandes manifestations de l'esprit humain :

POÉSIE, PHILOSOPHIE, HISTOIRE, SCIENCE.

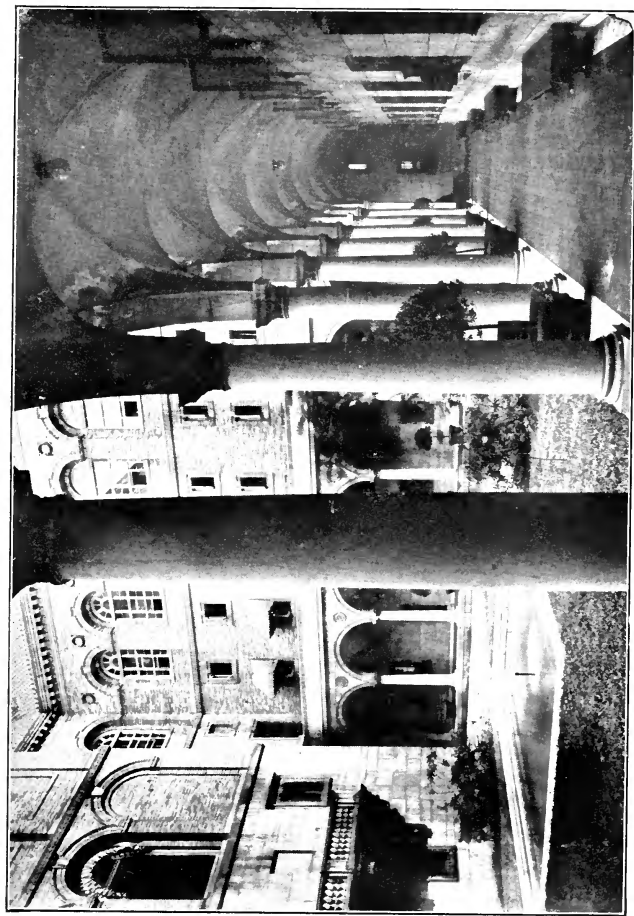
Sur le mur de droite en entrant dans l'escalier, apparaissent en trois panneaux :

1. *La Poésie des Champs.* Virgile.
2. *La Poésie Dramatique.* Eschyle et les Océanides.
3. *La Poésie Epique.* Homère couronné par l'Iliade et l'Odyssée.

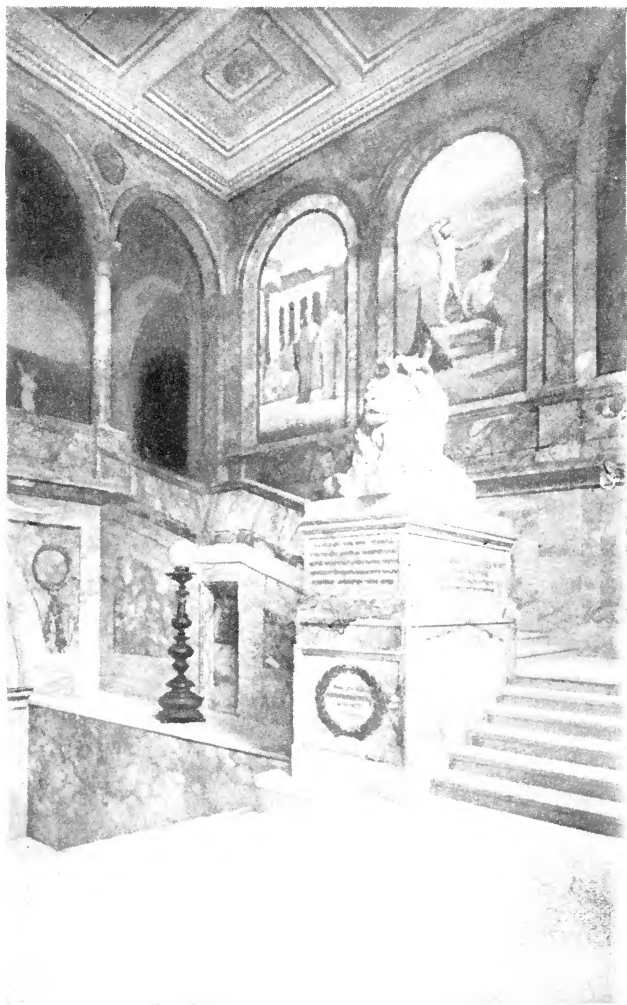
Sur le mur de gauche :

1. *L'Histoire* accompagnée d'un Génie portant un flambeau évoque le Passé.
2. *L'Astronomie.* Les Bergers Chaldéens observent les astres et découvrent la loi des nombres.
3. *La Philosophie.* Platon résumant dans une parole célèbre l'éternel antagonisme entre l'Esprit et la Matière :

"L'Homme est une plante du ciel non de la terre."



THE COURTYARD.



THE MAIN STAIRCASE.

## THE SPIRIT OF KNOWLEDGE.

Having been intrusted with the honour of decorating the staircase of the Boston Library, I have sought to represent under a symbolic form and in a single view the intellectual treasures collected in this beautiful building. The whole seems to me summed up in the composition entitled

### THE MUSES OF INSPIRATION HAIL THE SPIRIT, THE HARBINGER OF LIGHT.

Out of this composition others have developed which answer to the four great expressions of the human mind:

#### POETRY, PHILOSOPHY, HISTORY, SCIENCE.

On the righthand wall of the staircase as you enter appear in three panels:

1. *Pastoral Poetry.* Virgil.
2. *Dramatic Poetry.* Æschylus and the Oceanides.
3. *Epic Poetry.* Homer crowned by the Iliad and Odyssey.

On the lefthand wall:

1. *History* attended by a Spirit bearing a torch calls up the Past.
2. *Astronomy.* The Chaldean Shepherds observe the stars and discover the law of numbers.
3. *Philosophy.* Plato sums up in an immortal phrase the eternal conflict between Spirit and Matter.

"Man is a plant of heavenly not of earthly growth."

Sur le mur du fond, à droite et à gauche des fenêtres :

À gauche: *La Chimie* (minérale, organique, végétale): Une mystérieuse transformation s'élabore sous la baguette magique parmi des génies attentifs.

À droite: *La Physique*: Agent merveilleux de l'Électricité, le Verbe sillonne l'espace, portant avec la rapidité de l'éclair la bonne et la mauvaise nouvelle.

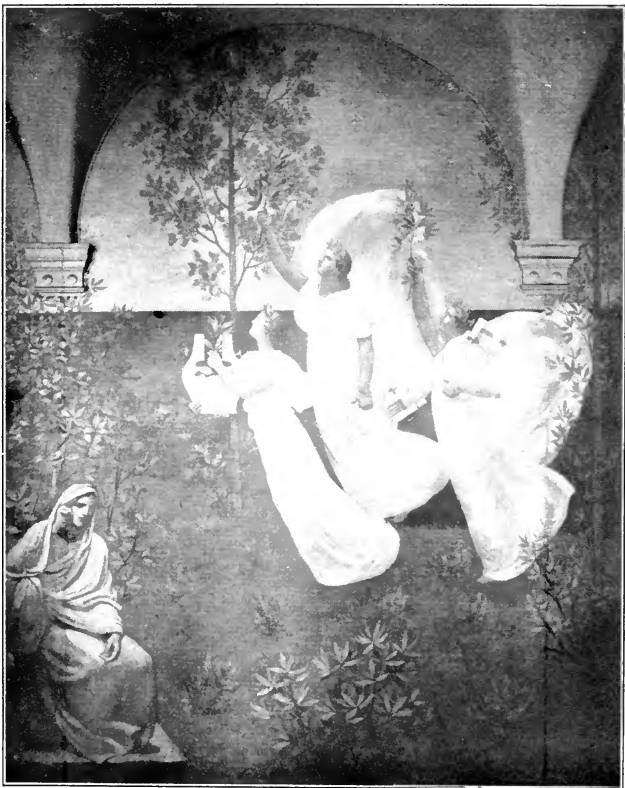
P. PUVIS DE CHAVANNES.

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On the end wall to the right and left of the windows:

To the left: *Chemistry* (mineral, organic, vegetable): A process of mysterious change evolves itself under the magic wand of a fairy surrounded by watching spirits. To the right: *Physics*: By the wondrous agency of Electricity, Speech flashes through Space and swift as lightning bears tidings of good and evil.

P. PUVIS DE CHAVANNES.



MUSES.

*Portion of the decoration by Puvis de Chavannes.*





## THE SECOND FLOOR.

The corridor is tiled with Istrian and Verona marble. The door in the centre of the corridor is the entrance to

### BATES HALL.

In the passageway, on either side are beautiful Venetian iron gates. Bates Hall, the main reading-room of the Library, named in honor of its first great benefactor, is finished in Amherst, Ohio, sandstone, and is 218 feet long, 42 feet wide and 50 feet high. The ceiling, vaulted and panelled, semi-domed at the ends, is painted in delicate tones of ivory and blue. The busts around the sides are those of prominent Americans, and cut in the frieze between the arches on a level with the cornices are the names of some of the world's greatest men. The oak bookcases on the walls and the screens that divide the main hall from the apses contain 8,000 books of reference. Over the centre door, the richly carved balcony of Indiana limestone is suggestive of that in the Sistine Chapel in the Vatican. The doorways at either end have green, serpentine Corinthian columns, with bronze caps and entablatures of Belgian black marble. The Central Desk is a department of information, supervision of the delivery of books in this hall, and the charging of books for home use, if desired by readers.

The Public Catalogue is in the apse at the right-hand end of the hall. Here on cards, in drawers, arranged by author, and subject, in one alphabet, are listed all books in the Library, except works on music and fiction. From these cards is obtained the call number of a book desired, which, placed on the slips provided on the

tables and handed in at the proper desk, secures the book desired.

Returning to the corridor and turning to the left, an alcove is reached, which contains a drinking fountain. The Pompeian wall decorations are by Elmer E. Garnsey. The doorway leads to the

#### DELIVERY ROOM

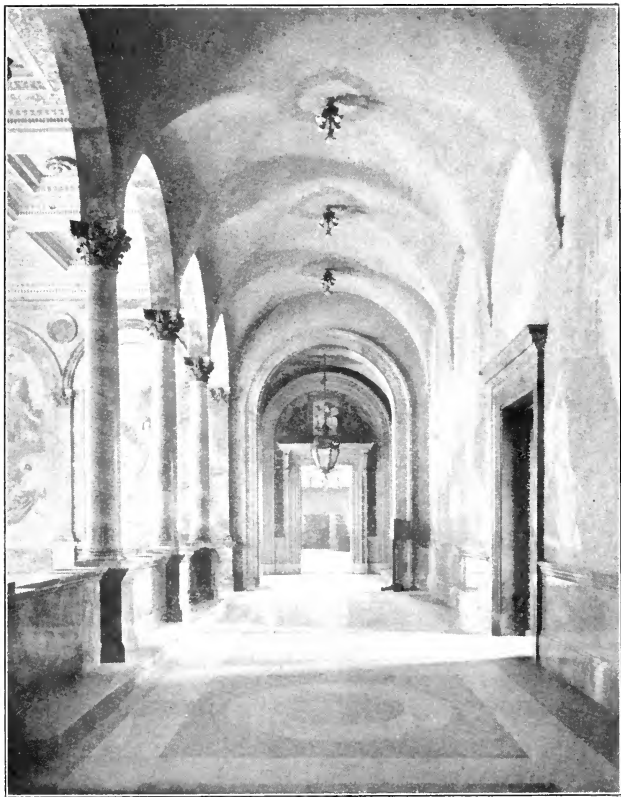
Here books are loaned for home use and returned by borrowers. This room is finished in oak, with a richly ornamented beamed ceiling, and a high wainscoting, of large panels, divided by fluted pilasters. The floor is tiled with Istrian and Verona marble. The doorways have columns of red and green Levanto, with bases of rouge antique and entablatures of both these marbles. The mantel is also of highly polished rouge antique. The frieze is that of

#### THE QUEST AND ACHIEVEMENT OF THE HOLY GRAIL

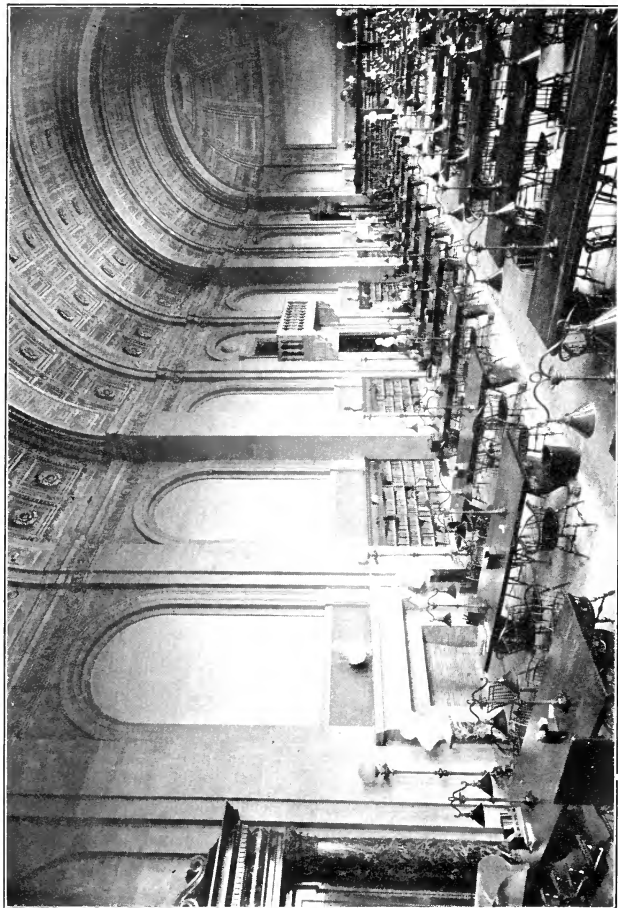
By Edwin Austin Abbey, R. A.

An outline of this Version of the Legend,

By Henry James.



STAIRCASE CORRIDOR, (*Second Floor*).



BATES HALL.

## THE QUEST OF THE HOLY GRAIL.

The Holy Grail was fabled to be the sacred vessel from which our Lord had eaten at the Last Supper, and into which (having purchased it from Pontius Pilate), Joseph of Arimathea had gathered the divine blood of His wounds. Its existence, its preservation, its miraculous virtues and properties were a cherished popular belief in the early ages of European Christianity; and in the folk-lore from which the twelfth-century narrators, Walter Mapes in England, Chrétien de Troyes in France, and Wolfram von Eschenbach in Germany, drew their material, it was represented as guarded for ages in the Castle of the Grail by the descendants of the "rich man," to whom the body of Jesus had been surrendered, where it awaited the coming of the perfect knight, who alone should be worthy to have knowledge of it. This perfect knight is introduced to us in the romances of the Arthurian cycle, so largely devoted to the adventures of the various candidates for this most exalted of rewards. Incomparable were the properties of the Grail, the enjoyment of a revelation of which conveyed, among many privileges, the ability to live, and to cause others to live, indefinitely without food, as well as the achievement of universal knowledge, and of invulnerability in battle.

This revelation was the proof and recompense of the highest knightly purity, the perfection constituting its possessor the type of the knightly character; so that the highest conceivable emprise for the Companions of the Round Table was to attain to such a consecration—to

cause the transcendent vessel to be made manifest to them. The incarnation of the ideal knighthood in the group here exhibited is that stainless Sir Galahad, with whom—on different lines—Tennyson has touched the imagination of all readers.

No. 1.

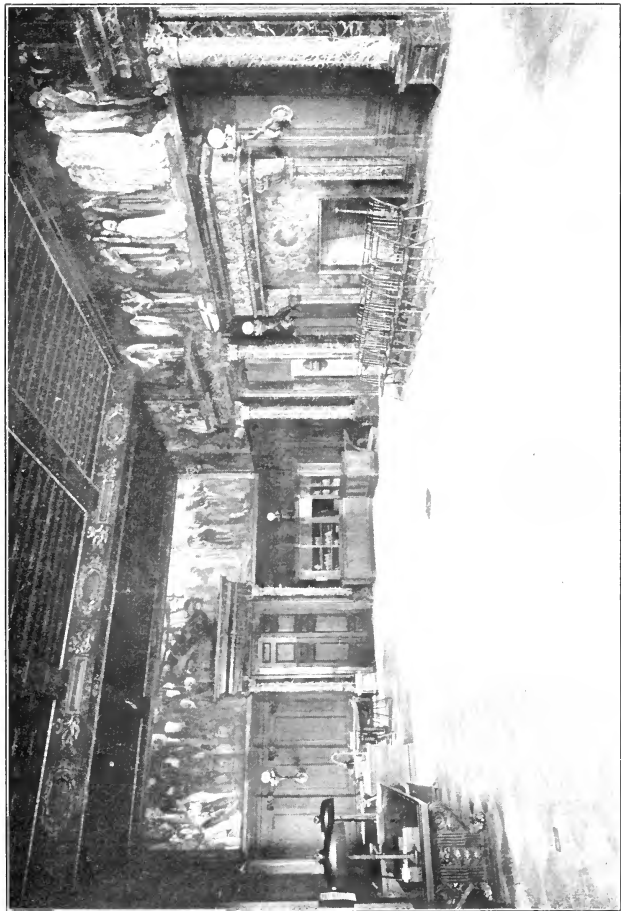
The child Galahad, the descendant, by his mother, of Joseph of Arimathea, is visited, among the nuns who bring him up, by a dove bearing a golden censer and an angel carrying the Grail, the presence of which operates as sustenance to the infant. From the hands of the holy women the predestined boy passes into those of the subtle Gurnemanz, who instructs him in the knowledge of the things of the world, and in the duties and functions of the ideal knight. But before leaving the nuns he has performed his nightly vigil—has watched alone, till dawn, in the church.

No. 2.

This ordeal of the vigil terminates in his departure. Clothed in red, he is girt for going forth, while the nuns bring to him Sir Lancelot, who fastens on one of his spurs, and Sir Bors, who attaches the other.

No. 3.

The Arthurian Round Table and the curious fable of the Seat Perilous are here dealt with: the Seat Perilous—"perilous for good and ill"—in which no man has yet sat with safety, not even the fashioner himself, but into which, standing vacant while it awaits only a blameless occupant, the young Sir Galahad, knighted by Arthur, has sworn a vow to be worthy to take his place. The



From Photograph by Dadmun Co., Boston.  
THE DELIVERY ROOM.





Companions of the Order are seated in Arthur's hall, and every chair, save one, is filled. Suddenly the doors and windows close of themselves, the place becomes suffused with light, and Sir Galahad, robed in red (the color emblematic of purity), is led in by an old man clothed in white, Joseph of Arimathea, who, according to one of the most artless features of the romance, has subsisted for centuries by the possession of the supreme relic. The young knight is thus installed in safety in the Seat Perilous, above which becomes visible the legend, "This is the seat of Galahad."

No. 4.

The knights are about to go forth on their search for the Holy Grail, now formally instituted by King Arthur. They have heard Mass and are receiving the episcopal benediction, Sir Galahad always in red. Throughout this series he is the "bright boy-knight" of Tennyson, though not, as that poet represents him, "white-armored."

No. 5.

Amfortas, the Fisher King, King of the Grail, as the legend has it, having been wounded several centuries before for taking up arms in the cause of unlawful love, lies under a spell, with all the inmates of the Castle of the Grail, into which the artist here introduces us. They are spiritually dead, and although the Grail often appears in their very midst, they cannot see it. From this strange perpetuation of ineffectual life they can none of them, women or men, priests, or soldiers, or courtiers, be liberated by death until the most blameless knight shall at

last arrive. It will not be sufficient, however, that he simply penetrate into the castle: to the operation of the remedy is attached that condition which recurs so often in primitive romance, the asking of a question on which everything depends. Sir Galahad has reached his goal, but at the very goal his single slight taint of imperfection, begotten of the too worldly teaching of Gurnemanz, defeats his beneficent action. Before him passes the procession of the Grail, moving between the great fires and the trance-smitten king, and gazing at it he tries to arrive, in his mind, at an interpretation of what it means. He sees the bearer of the Grail, the damsel with the Golden Dish (the prototype of whom was Herodias bearing the head of John the Baptist on a charger), the two knights with the Seven-branched Candle-stick, the knight holding aloft the Bleeding Spear. The duty resting upon him is to ask what these things denote, but, with the presumption of one who supposes himself to have imbibed all knowledge, he forbears, considering that he is competent to guess. But he pays for his silence, inasmuch as it forfeits for him the glory of redeeming from this paralysis of centuries the old monarch and his hollow-eyed Court, forever dying and never dead, whom he leaves folded in their dreadful doom. On his second visit, many years later, he is better inspired.

## No. 6.

It is the morning after his visit to the Castle of the Grail. Awakening in the chamber to which he had been led the previous night, Sir Galahad finds the castle deserted. Issuing forth, he sees his horse saddled and the drawbridge down. Thinking to find in the forest the

inmates of the castle, he rides forth, but the drawbridge closes suddenly behind him; a wail of despair follows him, and voices mock him for having failed to ask the effectual Question.

He fares forward and presently meets three damsels; the first, the Loathly Damsel, is riding upon a pale mule with a golden bridle. This lady, once beautiful in form and features, is now noble still in form, but hideous in feature, and she wears a red cloak, and a hood about her head, for she is bald; and in her arms is the head of a dead king, encircled with a gold crown. The second lady is riding in the manner of an esquire. The third is on her feet, dressed as a stripling, and in her hand is a scourge with which she drives the two riders. These damsels are under the spell of the Castle of the Grail. Against her will, a magic power is used by the Loathly Damsel to tempt and destroy knights and kings. She, with her two companions, must continue to wander, doing deeds of wickedness, until the sinless Virgin Knight shall come to the castle and ask concerning the wonders he sees there. They now assail Sir Galahad with reproaches, cursing him for having failed on the previous day to ask the Question, which not only would have delivered them and the inmates of the castle, but would have restored peace and plenty to the land. The earth now must remain barren, and Sir Galahad, wandering forth again, is followed by the curses of the peasantry, while war rages throughout the land. He must encounter many adventures, suffer many sorrows, and many years must pass before he returns once more to the Castle of the Grail, where, having through all ordeals remained sinless, he will finally ask the Question which shall redeem the sin-stricken land.

No. 7.

Sir Galahad is here seen arriving at the gate of the Castle of the Maidens, where the seven Knights of Darkness, the seven Deadly Sins, have imprisoned a great company of maidens, the Virtues, in order to keep them from all contact with man. It is Sir Galahad's mission to overcome Sin and redeem the world by setting free the Virtues, and he accordingly fights the seven knights till he overcomes them.

No. 8.

Having passed the outer gate of the castle, Sir Galahad encounters a monk who blesses him and delivers up to him the keys of the castle.

No. 9.

Sir Galahad's entry into the castle is here shown. The imprisoned maidens have long been expecting him, for it had been prophesied that the perfect knight would come to deliver them. They welcome him with shy delight, putting out their hands to be kissed. Having accomplished this mission, Sir Galahad passes on to other deeds.

No. 10.

Sir Galahad has become wedded to Blanchefleur, but, sacrificing his earthly love, he leaves her that he may continue the Quest. The wounded and sin-stricken Amfortas can be healed only by a Virgin Knight, and only a Virgin Knight may achieve the Quest. A new-born knowledge has unsealed Sir Galahad's eyes, but with

this knowledge is begotten the strength to overcome, and, renouncing finally every human desire, he resumes the Quest.

#### No. 11.

Having passed through many adventures, Sir Galahad has here returned to the Castle of the Grail. The procession of the Grail has once more passed before him, and this time, grown wise by knowledge and suffering, he asks the Question, and thereby heals Amfortas, cleanses him from sin, and allows the old king to die. The Angel bears away the Grail from the castle, and it is not seen again until the day when Sir Galahad achieves it at Sarras. Having now accomplished his great task, he is guided by the spirit of the Grail toward the goal which shall crown his labors—the achievement of the Grail. He is directed toward the sea, to Solomon's Ship, which will bear him to Sarras, where he will be crowned king, and where the Grail itself will finally appear to him.

#### No. 12.

Sir Galahad, borne upon a white charger, and followed by the blessings of the people, is seen passing from the land, where peace and plenty once more reign.

#### No. 13.

Sir Galahad is here in Solomon's Ship, which he found waiting to carry him across the seas to Sarras. The Grail, borne by an angel, guides the ship. Sir Bors and Sir Percival follow him. Having sinned once, they can never see the Grail themselves, yet, having persevered

faithfully in the Quest, they have acquired the right to accompany Sir Galahad and witness his achievement. Resting upon a cushion in the stern of the ship are three spindles made from the "Tree of Life"—one snow-white, one green, one blood-red. When Eve was driven from the Garden of Eden, she carried with her the branch which she had plucked from the "Tree of Life." The branch, when planted, grew to be a tree, with branches and leaves white, in token that Eve was a virgin when she planted it. When Cain was begotten, the tree turned green; and afterward, when Cain slew Abel, the tree turned red.

No. 14.

THE CITY OF SARRAS.

No. 15.

Sir Galahad is now King of Sarras, and upon a hill he makes a Sacred Place and builds a Golden Tree. Morning and evening he repairs thither, and from day to day he beautifies the tree, and, finally, when it is complete, Joseph of Arimathea (with a company of angels) appears with the Grail. As Sir Galahad gazes upon it, crown, sceptre, and robe fall from him. He no longer needs them. He thanks God for having let him see that which tongue may not describe, nor heart think. Having now beheld that which is the source of all life and knowledge and power, his spirit can no longer remain in the narrow confines of his body. The Grail itself is borne heavenward, and is never again seen on earth.

The Tube Room opens in the west wall, and the desks at either side are for the delivery and return of home-use books. Call slips are sent from this room by pneumatic tubes to the Book Stacks, from which books are forwarded by small cars.

The Book Stacks are back of this room and occupy six floors. They are not open to the public.

The entrance at the further end of the room leads to the Registration Department where borrowers' cards are issued.

The Librarian's Room is also reached by this entrance.

The Trustees' Room occupies the mezzanine story above the Registration Department and Tube Room. Returning to the corridor and crossing to the other side, there will be found a lobby decorated by Joseph Lindon Smith. The decoration depicts Venice at the height of her glory.

The staircase on one side of the lobby leads to the Special Libraries and Fine Arts Department. The doorway from this Lobby leads to the Children's Room. Here books suitable for children are arranged on open shelves, and they may select a book and read it here or have it charged for home use.

The Teachers' Reference Room leads from this room. On the upper shelves reposes the Library of President John Adams. The ceiling decoration is

## THE TRIUMPH OF TIME.

A Ceiling Decoration in the Children's Reference Library

By

JOHN ELLIOTT.

AN EXPLANATION.

The painting contains thirteen winged figures. The twelve female figures represent the Hours, and the one male figure, Time. The Christian Centuries are typified by twenty horses arranged in five rows, of four each. In each row the two centre horses are side by side, and between these and the outer horses are two winged female figures representing Hours. On either side of the car in which is the figure of Time are the Hours of Life and Death. Seen from before the door of the Children's Room the design begins in the neighborhood of the nearer left hand corner, and describes a semi-circle, with a downward sweep over an effect of clouds, back to the left again, to a point about two-thirds across the canvas, and culminates in a disk, the sun, before which are the leading horse and the figure typifying the Twentieth Century. In the nearer right hand corner is a crescent moon with a full disk faintly showing. The decoration is divided in the centre by a beam, but notwithstanding this division, the composition is consecutive.

To the rear of this room is an entrance to the Lecture Hall, public access to which is from Boylston street only. A series of public lectures is given here yearly.

Returning again to the corridor and ascending the staircase, at the left the first landing opens on to the balcony over the centre door of Bates Hall. At the head of this staircase is Sargent Hall. The wainscotting is of Amherst sandstone and the floor is of Yorkshire sandstone, similar to the walls and treads of the staircase leading to it. The decorations on the walls and ceiling are





SARGENT—PUVIS DE CHAVANNES—ABBÉY,  
(Photos copyrighted by J. E. Purdy, Boston.)



# JUDAISM AND CHRISTIANITY

A Sequence of Mural Decorations

By

JOHN SINGER SARGENT, R. A.

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AN INTERPRETATION

By Sylvester Baxter.

Note by the author: In the following interpretation the second and third parts were written originally for periodical publications, and were later selected by the Library management for the information of visitors. To bring the work down to the present moment the first, fourth and fifth parts have been written especially for this handbook by request of the Association issuing it.

Boston, November, 1916.

# I

## THE SCHEME OF DECORATION.

The decoration of the upper staircase hall of the Special Libraries floor, now stands all but complete; the intention and magnitude of the task are made clear. As the scheme has taken final shape under the gradual development of the controlling motive, it has involved material departures from what was originally proposed.

The shape of the hall—long, lofty and rather narrow—suggests one of those superbly decorated chapels not uncommonly a feature in some Old World cathedral, convent or palace. To realize this semblance at its best Mr. Sargent has somewhat modified the room in its architectural elements. The richness of the two highly decorated end-divisions had given the entirely undecorated space between them an effect of bareness. This space has now been adequately treated after developments designed to emphasize the architectural units by carrying the lines of the pilasters up through the barrel-arched ceiling—the ribs thus formed accentuating the existing bays, and with the added ornament correspondingly accenting the penetrations and the lunettes. This change was made necessary by an important change in the scheme of decoration. The intention had been to unite the end sections decoratively by a treatment of the long east wall only. But further study of the problem led to the conclusion that the decoration of the ceiling was of greater importance. These six lunettes in the ceiling have furnished the mural ground for the additional decorations. With the abounding employment of gilded relief-ornament in the ceiling we

now have an effect of magnificence, a large splendor of unified design; the sense of unity which comes with a vast composition made up of manifold and complex elements whose every detail is the work of one master-hand. In thus carrying out his scheme in every part, Mr. Sargent has recognized the importance of architectural detail as an essential of monumental decoration and has consequently designed and modelled all the ornament.

His enthusiasm for this part of the work, so largely plastic in nature,—in the doing of which he found the fresh delight that comes with a change in lines of research—is manifest in the infinite care bestowed upon the designing and modelling of every detail, whether free or conventionalized. The gold ornament thus designed, in contrast with the soft cool grays that bespeak the fundamental quality of the walls and ceiling, sets off the mural paintings with a richly harmonious setting.

The motives of these six lunettes—of which three are Hebrew and three Christian—together with those of the east-wall decorations yet to come, adequately tie together the themes of the great compositions at the ends, respectively representing the Jewish and the Christian faiths. These new lunette-paintings depict certain beliefs of Judaism and of Christianity. Yet to come are the paintings to occupy the three vacant spaces on the east wall, above the staircase. The scheme for this part of the great composition has materially modified the original proposition for it. The early arrangement for the decoration of this room contemplated only the paintings at the two ends. But the first part was received with such enthusiasm that friends of the Library raised by subscription an additional amount for the decora-

tion of the east wall. The idea then was a panoramic composition, extending through the three panels and devoted to a sublime phase of the New Testament, perhaps "The Sermon on the Mount." In developing his theme, however, Mr. Sargent reached the conclusion that the hall was too narrow to allow a painting of such length to show to advantage. Each panel of the three will therefore be separately treated. The middle panel will be a large composition; the two side subjects will combine a mural and an architectural treatment. It may be noted that, while the traditional, the symbolistic, treatment has necessarily controlled the development of the whole decorative scheme up to this point, in this painting, in all likelihood, we shall witness a gracious flowering of it all in a less rigid development.

The two adjacent decorations will represent respectively the Jewish synagogue and the Christian church. The personification of the synagogue and the church will be enshrined in the architecturally treated panels at the ends, already a feature.

While the scheme still lacks these completing elements on the long wall, the general effect, as with any organism that has reached the threshold of maturity, is now one of unity, of wholeness. For the first time the visitor sees the work as one coherent entity filling the entire space, in place of the expanse of bare walls and ceiling that had separated the decorated ends, which until now had made an unavoidably fragmentary impression. Though still incomplete, the present effect is one of completion.

One now appreciates in what abundant measure the artist has here given of himself to what has been purely a labor of love; indeed, we have here a unique posses-

sion for the Boston public, and even for the entire American people.

The impression of unity made by these decorations is enhanced by the pains taken to maintain the balance that belongs with a continuous architectural scheme. The two shrine-like frames on the east wall, for instance, are complemented on the opposite side by the large book-cases that impart to the room the distinctive library note; these have now been made less conspicuous by setting them back into the wall. The middle panel on the east wall, to be occupied by the central feature of the whole scheme, is balanced by the entrance to the Allen A. Brown Music Library. For the time-being the vacant shrine-like frames above the staircase are filled with drapery that overcomes the unfinished look which otherwise would appear. These frames bring down to the lower wall the note of dark blue which occurs in the decorations above and in the ceiling ornament. This blue is an instance of how much a color depends upon relationship to other colors; by itself it seems rather leaden than blue, but association with gold ornament brings out the blue quality most impressively, imparting to the mural decorations a spaciousness of infinite depth and latent luminosity.

The prevailing tones in the color-scheme of the hall are the soft cool grays of masonry, deepening to this blue tranquility; and again, as in the Puvis de Chavannes paintings of the staircase below, emphasized in the mural quality of the figures — but with this marked difference: while in the Puvis de Chavannes decorations the effect is characteristically obtained in silhouette, thus masterfully indicating

both the flatness and the mural texture of the surface, here on the other hand, in quite another way and with equal felicity, Mr. Sargent achieves the mural impression through a plastic rendering. This difference in method is quite as it should be in this connection, being the more adapted to the basic conditions—the architectural elements possessing a distinctive salience, as in the arches at the recessed ends, and in the rich relief of the ornament. Hence a plastic development seems specifically called for here and Mr. Sargent has fittingly made his task that of both architect and sculptor, as well as painter.

A dominantly plastic character, therefore, pervades the whole scheme. Beginning with the figure of Moses in polychrome relief, complemented in the great Crucifix opposite, and from these initial notes running through the entire work—varying from the simulation of plastic effects in the painting of flat surfaces to actual modelling in low relief—the plastic and the chromatic associate and blend so consummately that the beholder finds it impossible to distinguish between them. Particularly notable is this in the six lunettes of the side walls.

Together with the prevailing tones aforementioned, masses of reds and greens enter into the dominant chords; gold is lavishly used for accent, as well as in the conventional ornamentation of architecture and in the frames of the panels. Again in the figures the mural ground of soft cool grays often blends into warmer tones deepening in the shadows to a golden luminosity.



## II.

### THE JUDAIC DEVELOPMENT.

(At the North End of the Hall.)

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The first impression received is that of a decorative composition of extraordinary magnificence. One is clearly impressed at a glance by the main idea, and is also made to feel the underlying immensity, the vast mystery behind it which slowly unfolds its meanings, its component elements revealing themselves as in a gradual dissolution of veil after veil beneath the calm gaze and the contemplative mind. While Mr. Sargent in this work has duly respected the traditions of his craft, he has utilized with masterly strength all the resources which it has placed at his command and which he could make available, and he has not hesitated to play the innovator. This, however, with no seeking for novel effects, no striving to produce strange sensations, but with the sincere purpose of finding the best possible expression of his ideas. In this we have the stamp of genius; the daring to be original, with the spontaneous manifestation that follows an impulse guided by secure control of inherent strength, and not the seeking for originality. This work furnishes the first example on a great scale of a truly modern interpretation of such a theme; the artistic employment of all the means which scientific investigations have placed at the disposal of the worker in the wonderful fruits of archæological and historical research. It is notable even as a scholarly achievement,

and one receives a profound impression of the intellectual quality of the artist, who, for the painting of this series, is said to have accumulated a remarkable library of religious and archæological lore. Yet the impression is not that which such efforts are so apt to make—that of literary or scientific thought learnedly elaborated and illy disguised under a pictorial integument. It is primarily artistic; the natural expression of ideas in form and color, as the musical composer expresses himself in tone. This work, indeed, appeals to the vision in a way strikingly like that in which a grand symphonic work appeals to the ear.

The present decorations have for their theme the confusion which fell upon the children of Israel whenever they turned from the worship of Jehovah to that of the false gods of heathen nations. The story is concisely embodied in the passages from the 106th Psalm, inscribed upon the gold ground of the rib that separates the lunette from the ceiling, beginning, "They forgot God their saviour." The composition in the lunette represents the children of Israel beneath the yoke of their oppressors, into whose hands the Lord had delivered them. On the left stands the Egyptian Pharaoh, on the right the Assyrian king, both monarchs with arms uplifted to strike with scourge and sword. The Israelites, naked in their slavery, bow in despairing submission, their central figure lifts his arms in appealing prayer for deliverance, and behind the yoke a multitude of supplicating hands are raised in agonized imploration to the Lord, to whom his repentant people are making burnt-offering upon the altar. He has heard their prayer; flaming seraphim fly before the face of the Lord, and supply a superb decorative motive with the crimson of their wings which

alone symbolize their presence. His face is invisible, but His mighty arms reach down from the cloud and stay the hands of the oppressors.

There is a feeling of tremendous, of irresistible power in these arms of Jehovah, themselves cloudlike, vague, and mysterious. But the upraised arm of the Assyrian king is clutched with a tremendous viselike grasp, while the hand of the Lord is simply laid upon that of Pharaoh. The differentiation of the Egyptian from the Assyrian oppression is notable; the Assyrian type, which represents the Philistines, is brutal, muscular, gnarled, and knotty in development, as if symbolizing the tyranny of sheer force; the Egyptian is graceful, lithe, supple, and clean-cut—consciously and malignantly cruel. Behind the Assyrian king stands a protecting genius—a figure such as is found upon Assyrian reliefs, with the body of a man and the head of a vulture, holding in one hand a bow, and in the other two arrows. Beside this figure is the Assyrian lion, with two ravens attacking a prostrate corpse. These things graphically symbolize the Assyrian cultus. Among the deities attending the Egyptian monarch is one with a lion's head and wings of black and gold. The Egyptian side is more conventionalized in drawing, while the modelling of the Assyrians is realistic in expression. Prostrate victims beneath the feet of both Assyrians and Egyptians represent the other nations that were oppressed by them. The Assyrian ravens are balanced on the Egyptian side by vultures preying upon the dead.

In the ceiling are represented the pagan deities, the strange gods whom the children of Israel went after when they turned from Jehovah. This is a cosmic conception of wonderful grandeur. Underlying all the

figures that populate the ceiling is the gigantic, dark, and shadowy form of the great goddess Neith, the mother of the universe, the goddess whose temple at Sais, in Lower Egypt, was once the centre of wisdom for Greece, whose foremost men in the early days before learning was established in that land came hither for their training, and upon whose veiled image was the inscription: "I am all that was, that is, and that is to be, and my veil has been lifted by no man." The feet of Neith touch the cornice on one side, her uplifted hands that of the other, and her over-arching figure constitutes the firmament, whose stars are seen through the ring of the zodiac, which forms a collar for the goddess. The face of Neith is sublimely calm, majestic, and inscrutable. The serpent or dragon of the old Oriental sun myth serves as a necklace for the goddess. Here, with beautiful symbolism, is depicted the eternal conflict between summer and winter in the figure from which was developed the idea of Adonis—the archer who for one half the year slays the dragon and for the other half is slain by the dragon. The bright and beautiful figure of the archer, loosely wrapped in the red mantle that represents warmth and life, stands releasing from his bow the golden arrows that penetrate the serpent's folds, obscuring in the conflict the six winter months of the zodiac. Then again the archer is seen lying limp and lifeless in the folds of the serpent, his red mantle fallen from his nude form, his bow lying unstrung and useless across his breast. The zodiac is Egyptian in character, and slender conventional figures separate the signs of the months.

In the zodiac the sun stands above the head of Moloch, whose figure is the central feature on the left of the ceiling arch, as is that of Astarte on the right. The

sun belongs to Moloch, and its rays, penetrating to the depths of the darkness below, form one of the most striking elements in the decorative effect of Mr. Sargent's work. At the end of each ray is a hand, the Egyptian symbol representing the bestowing and blessing qualities of the sun's rays as they reach down to the earth.

Moloch is the god of riches and of material things. The hideous monster, tawny and lurid in hue, with the head of a horned beast, is seated—soulless, insensitive, implacable, unyielding. He has four arms; two are uplifted, with a dagger in one and a ball-like object in the other, as if to symbolize brute force and evil to man. His other arms hold writhing human victims. He is attended by five raging lions, the sun's rays passing through the lower ones.

Below Moloch are three dusky Egyptian deities, Isis, Osiris, and Horus. At their feet lies a conventionalized mummy, with a hawk as a symbol of the soul.

Gold and lust, greed and sensuality, Moloch and Astarte—these represent the two great powers of evil. The figure of Astarte, the Phœnician goddess, is an exquisitely beautiful conception. The idea of the figure was suggested by a polychromatic statue recently excavated at Athens, but classic materials gave no hint for the expression which Mr. Sargent has embodied with such remarkable success. Like Moloch, she is also soulless, but not insensitive. She is the quintessence of the senses; her delicate ethereal beauty, fraught with evil, though unconscious of it and careless of it, seems responsive to every appeal from her worshippers. She is draped in a vaporous veil of delicious blue; as the moon goddess she stands upon the crescent, and a python writhes at her feet. Within this veil, which may be re-

garded as symbolizing the illusion of the senses, are seen at the feet of the goddess two of her victims—one with a vulture tearing at his heart, and the other writhing in the grasp of a chimera. At the head of Astarte, on either side groups of three graceful female figures wave their arms in enticingly voluptuous rhythm in homage to the goddess.

The third great division of the work is the frieze of the Prophets. This symbolizes the foundation of the religion of Israel upon the structure of the law. Moses is the central figure, and in his priestly robes and symbols is treated conventionally to typify the authority upon which the faith is based. Moses, with the tablets of the Commandments, is modelled in strong relief; the other Prophets are painted on a plane surface, but in their grouping and modelling have a noble plastic feeling. The Prophets, in their order from left to right, are Zephaniah, Joel, Obadiah, Hosea, Amos, Nahum, Ezekiel, Daniel, Elijah, Moses, Joshua, Jeremiah, Jonah, Isaiah, Habakkuk, Micah, Haggai, Malachi, Zechariah.

This frieze has a character much like that of a Greek chorus interpreting and supporting the movement of a great drama. On the left from the spectator are the prophets of despair, predicting woe to Israel and the fall of the Temple; on the right are the prophets of hope, looking for the coming of the Messiah. There is a beautiful significance in the fact that in the group of the despairing there is a hopeful figure, and in the group of the hopeful a grieving figure. It will be interesting to learn that the artist's favorite figure in this frieze is Hosea, the young Prophet in white who stands fourth from the left.

We have seen that in the figure of Moses, Mr. Sar-



PORTION OF THE FRIEZE OF THE PROPHETS.  
*By John S. Sargent.*





gent has combined the art of the sculptor with that of the painter. This, moreover, characterizes the entire work, which is full of parts modelled in low relief, with a remarkable enhancement of effect. Mr. Abbey, in whose studio, at Fairfield, Mr. Sargent has painted these decorations beside the Holy Grail frieze of the former, tells how Mr. Sargent first tried the effect of modelling on the helmet of Pharaoh, and met with such success that he continued it until he had treated the zodiac, the sun's rays, the serpent, the lions of Moloch, and various other parts in the same way. From the same source we also learn that the entire wonderful conception of Astarte was painted and finished at one sitting.

The work has a thoroughly mural quality. This is largely conferred by its pervading plastic character, and in the values of stone suggested by the background of the frieze and by the tawny earthen hue of the figures of the Israelites.

From *Harper's Weekly*, June 1, 1895.

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### III.

#### THE DOGMA OF THE REDEMPTION.

(At the South End of the Hall.)

The subject of the portion before us is "The Dogma of the Redemption." Related to this the theme of "The Madonna" completes this section.

While the new part offers so strong a contrast to the old, it is evident at a glance that the design has been most carefully studied with reference to its pendant, balancing it completely and decoratively, as well as sub-

jectively bringing itself into unity therewith. Against the frieze of the Prophets we have the frieze of the Angels constructively supporting, and perhaps, like the former, subjectively completing, the great theme of which it is an integral part. The effect is one of exceeding simplicity, of majestic solemnity pervaded by lofty harmonies of undertone and aspects of beauty graciously pure in their melodic serenity. In character the work is markedly Byzantine—as in its combination of broad, flat surfaces with low-relief treatment of form and ornament, in its lavish use of gold, in the simplicity of special relations, in the juxtaposition of large and small figures in the same field, in the rigid formalism, and in the style of ornamentation and symbolic character. The selection of the Byzantine form is appropriate as representing the earliest development of Christianity in art. There is little to be studied out by the spectator. The elements of Christian dogma and its symbolism are familiar and are here set forth with such lucidity that the significance of the work plainly declares itself.

The artist has subjected himself to limitations comparatively narrow, in contrast to the ample freedom with which he treated the first portion of his work; a freedom which his theme naturally allowed, and even invited, in its exposition of the development of the religion of the Chosen People as the substructure of Christianity, from its matrix in a chaos of conflicting and primordial beliefs. By nature of the case, the limitations are as circumscribed here as there the freedom was practically unbounded. In confining himself within conventional limitations the artist expresses his gifts in a manner quite other than the ways we have known as his. Like the procedure of the musical com-

poser when he works in set forms, as in the fugue, there the painter's individuality asserts itself distinctly, though within bounds definitely set by a host of predecessors, just as in wider and relatively untrammelled ways it finds expression in the tone-picture. The artistic solution of a technical problem has a great fascination. So it is interesting to observe how the painter has here given himself distinctive utterance.

In color quality "The Redemption" is correspondingly subdued; restrained in its range of simple dominant chords of dull blues, dull reds and mellow gold—rich and delicately soft as ancient tapestry—all quite other than the gleamings, the flashings, the coruscations of the opposite wall where the gamut runs from ethereal azure down to tempestuous darkness. The effect is that of the ancient chorals, in splendid solemnity elaborated from a few simple notes.

The theme of the Redemption, as a Christian dogma, is here developed in a way that at first glance might seem the art of a master as early as the style. There is, however, inevitably a profound difference. Sargent has saturated himself thoroughly with the art of Byzantium; his work here is that of one who has brought himself closely into sympathy with, and comprehension of, its most intrinsic qualities. One therefore receives much the same impression as when standing in the presence of one of the ancient works—before the high altar, and under the mosaic vaulting of St. Mark's in Venice, for instance. But no living painter can put away his modernity. Though he may assimilate the feeling of the ancient art he cannot approach his subject in the spirit of the masters of by-gone centuries—their simple faith, their sublime confidence in its reality, their direct and

perhaps naïve interpretations. It is not desirable that he should. He has his own task to work out in his own way, and the spirit of his own century must in some fashion infuse itself therein if it is to be vital creation and not an echo of the past.

Just as the figure of Moses and the Law, as the central fact in the religion of the Jews, forms the focal point in the first decoration, so here the Crucifix, as the central fact in Christian dogma and symbolism, performs a like office. It balances the Moses, also, as a part of the composition. It will be noted how the Crucifix likewise is placed partly in the lunette and partly in the frieze. It is also the portion that is executed most saliently in relief, and like the Moses it gives emphasis to the mural quality of the design by the grayish tone of stone, in the figures of the dead Christ and of Adam and Eve. In the faces of the Persons of the Trinity the same tone of stone appears. These three faces are also in relief. The Cross is of Byzantine design, richly gilded and ornamented. On it is the dead Christ, with the figures of Adam and Eve kneeling on either side. This idea, the association of Adam and Eve with the Crucifix, is something original with Sargent, although in design so completely in the antique manner as to look as if adapted from medieval art. It is the body of Christ that is represented, rather than the spirit. Adam and Eve typify Humanity to be redeemed. They are bound closely to the body of Christ, in significance of the fact that all are of one flesh, both Redeemer and subjects for redemption, as potentially they are one in spirit. Adam and Eve each hold up a chalice and receive for their redemption the blood that flows from the wounds of the Saviour. Adam has a most unprepossessing countenance

and was intentionally so depicted, to indicate that Humanity, degraded from its high estate of primal innocence, stood much in need of redemption. On the other hand the beauty of Eve may likewise tell how Humanity is worthy of redemption and bears in its nature the possibilities of higher things. A pervading quality of the work is the impassiveness that marks alike the faces of the Saviour, of Adam and Eve, and of the Persons of the Trinity. While this is a mark of the style of the decoration—meanings in the period of symbolic art being conveyed by forms and symbols rather than by individual expression—this impassiveness may perhaps also be regarded as significant, in the case of the primal pair, of unconsciousness of the great change impending in the state of Humanity; in Christ, of the passage through death as precedent to redemption; and in the Persons of the Trinity, as the superconsciousness that transcends earthly things. Above the arms of the Cross is the inscription: “*Remissa Sunt Peccata Mundi*” (The sins of the world have been remitted).

Above, seated on a splendidly decorated throne, are three colossal figures, the Persons of the Trinity. That the Three are one and the same is made manifest by the exact similarity of Their faces—the low reliefs having been cast in one mold—and also by the fact that one vast garment envelops and unites Them just as Adam and Eve are bound with the body of Christ in a trinity of the flesh. This enveloping mantle is a cloak of red with a hem of gold which runs through the picture like a ribbon and winds about each Person of the Trinity, and is inscribed with the word “*Sanctus*” continually repeated, meaning “Holy, Holy, Holy.” The heads of the Trinity are crowned, each with a different form of

crown, significant of the three different attributes of divinity. Each figure of the Trinity raises the right hand in benediction, making the sign of the Cross as in the Greek Church. Radiating around the Crucifix and on the outer limits of the composition are the Seven Gifts of the Holy Spirit, represented according to tradition by doves with the cruciform nimbus.

At the foot of the Cross, and forming in golden ornamentation an integral part of its design, is a special symbol of the Church, in the shape of the Pelican feeding its young. This symbol is based upon an ancient error in natural history. The fact that the Pelican has a crimson spot at the end of its long bill caused the early naturalists to believe that it fed its young with its own blood; what they really observed was this bird in the act of preening its feathers. It therefore became the act of loving sacrifice.

Another symbol that is here joined with the Crucifix is the Serpent. It lies at the foot of the Cross and the feet of Adam are entangled in its folds; man dragged down by the weight of evil—the evil of man that brought suffering to the Saviour. Both Adam and Eve are in constrained postures, in a rigidity that belongs to Byzantine art. The figure of Christ is similarly treated, rather than with the plastic flexibility, expressive of both death and suffering that, in later art, characterizes the figure of the Cross.

In the frieze of the Angels we have the bearers of the Instruments of the Passion. These eight Angels flank the Crucifix. They individually have no special significance, the impersonal aspect of Byzantine art being maintained here as elsewhere in the scheme. But collectively they form a group of exquisite beauty. In

these charming faces there appears a quality reminiscent of the tenderness of Botticelli, blended with something of the English type, and finally impressed with a graciousness that is all the artist's own—a graciousness that in contrasting fashion, as soulless there as here it is soulful, found embodiment in the marvellous Astarte of the first decoration. The Instruments of the Passion are the spear, the pincers, the hammer, the nails, the pillar, the scourge, the reed, the sponge, and the crown of thorns. The two Angels upholding the Cross also bear, wrought in their garments, the symbols of the Sacrament—the wheat and the vine that, representing the bread and wine, stand for the Body and the Blood of Christ. The number of the Angels, eight, symbolizes Regeneration. An explanation by an old writer tells us that the whole creation having been completed in seven periods, the number next following may well signify the new creation. Redemption is contingent upon the suffering represented by the Instruments of the Passion. The Angels themselves may be regarded as representing the Court of Heaven and are clad in costumes similar to those worn by angels in Byzantine art. In this frieze we find very palpably the breath of modernity, the living spirit, that the artist has given to his work—the vital spark of the creative impulse that animates form, color, conventional design and traditional symbol and in the terms of an age long past speaks with sympathetic understanding to us of to-day.

Decoratively this frieze of the Angels completes the design as it fulfills the idea that inspires it. Its beauty finds culmination here, in the strong perpendicular lines of the figures that strengthen the composition at the base and support the central element out of which the

whole is developed. While retaining the same Byzantine character that consistently inheres in every part, the rigidity that elsewhere with full intent inclines to stiffness is here modulated with the delicate beauty that reveals divinity in human shape, while it lifts mankind to the divine. Portions of the two Angels nearest the Crucifix are modelled in relief, notably the hands and arms, and parts of the drapery and ornament. Much of this work in relief is hardly in evidence as such, when seen from below, but it enhances the effect of the design, which, as a decoration, is to be regarded as both painting and sculpture.

On the cornice that separates the frieze from the lunette are inscribed the words: "Factus Homo, Factor Hominis, Factique Redemptor. Corporeus Redimo Corpora Corda Deus."

This inscription is taken from the inscription accompanying the colossal mosaic figure of the Saviour in Benediction that decorates the semidome of the apse in the famous Cathedral of Cefalu in Sicily. The artist, however, made a change of one word with reference to its present purpose, by substituting for "judico" in the original the term "redimo" as more fitting to his own work. The Cathedral of Cefalu, specially studied by Sargent with reference to this decoration, is one of the most interesting and beautiful in Sicily. It was founded in 1131 by King Roger, who, in danger of shipwreck while returning to Sicily from Calabria, vowed to erect a church wherever he was permitted to land. In its details it is a mixture of Greek, Roman, Byzantine and Norman.

From *The Boston Herald*, Feb. 17, 1903.





ANCILLA DOMINI OR MADONNA AND CHILD.

*By John S. Sargent.*



## IV

### THE THEME OF THE MADONNA.

(In the Niches and the Connecting Strip of Ceiling at the South End)

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The two side-niches and the strip of ceiling enclosing the Christian end are devoted to a series of paintings representing the theme of the Madonna. Beside the important representations of the Virgin in the niches—the “*Ancilla Domini*” and the “*Mater Dolorosa*”—are the fifteen related subjects imposed by tradition setting forth what are known as the Mysteries of the Rosary. This portion of the work makes a more sympathetic appeal than that allowed by the severely rigid formalism of the Byzantine character of the adjacent composition; the influences here governing the treatment are those of Medieval and Renaissance periods, as appropriate to the circumstance that these dogmas are of rather later origin than that represented in the preceding work. The impression of unity, however, made by the agreement in design and in the general color-scheme, is so masterful that the effect is more that of progressive development than of contrast, the whole new part making a rich framework for the older composition at the end of the hall. The three groups respectively devoted to the three mysteries logically derive themselves from the two distinctive phases in the life of the Holy Virgin; divine maternity, as figured in the “*Ancilla Domini*,” the

Madonna and Child; and the exaltation of soul through suffering that come from the greatest of all losses, as borne by the "Mater Dolorosa," the Madonna of Sorrows.

The use of the Rosary as an aid to meditation in worship became universal among Roman Catholics not long after its first employment by St. Dominic de Guzman in the thirteenth century. To use beads for assisting concentration of thought while in prayer is indeed an ancient practice, far antedating the Christian religion. For instance, this was an ancient Jewish custom. The first known employment of beads, strung together, in Christian worship is held to have originated with St. Bridget of Ireland, who, for the convenience of her nuns, strung together as many beads as there were Pater-nosters to be recited. From the British Isles the custom spread throughout Europe. The beads of the Rosary, however, are quite different; according to tradition the practice was revealed in a vision to St. Dominic by the Holy Virgin herself. It is related that in the Rosary St. Dominic found his most powerful aid in his seven years' labors for the conversion of the Albigenses of southern France, a dissenting sect that by some centuries antedated the rise of modern Protestantism under Martin Luther. The Albigenses were of kindred derivation with various sects in Bulgaria, Italy, Germany, and France in the twelfth century—all originating in doctrines that early found root in branches of the Eastern Church.

Three groups of paintings represent the mysteries of the Rosary; the five Joyful Mysteries, the five Sorrowful Mysteries, and the five Glorious Mysteries. Figures of *Ancilla Domini*, the Madonna and Child,

and Mater Dolorosa, the Madonna of Sorrows, occupy the two niches in the side of the arch. Relating themselves to these paintings, on either side, are six panels, large and small, all connected in richly modelled and heavily gilded frames, representing respectively the Joyful Mysteries and the Sorrowful Mysteries. These serve to join the two conceptions of the Madonna below with the magnificent plastic group of the low-relief gold medallion in the center of the ceiling which depicts the five Glorious Mysteries, culminating in the Coronation of the Virgin.

In all this may be traced a profound symbolism: the two aspects of mortal life, the joy and the sorrow of existence—here perfectly balanced and each supremely manifest in earthly expression—rising to blend themselves in the sublime ecstasy of a divine apotheosis: the fruition of joy and sorrow in determining the growth of the soul.

Beside these panels and reliefs the space in the arch of the ceiling in the interval between the two groups of panels, and subordinated to them in treatment, is filled with various figures and symbolic designs, together with looped scrolls inscribed with Latin texts.

Now that the great subject embraced in the two compositions—the Christian Dogma and the Theme of the Virgin—stands complete, it reveals itself as a work of overpowering splendor: comparable to some superb choral, resonant with a superb blending of color—symphonic in its emotional appeal, and beneath it all a vast serenity. The essential soul of music, it would seem, here attains chromatic utterance.

The two Madonnas will certainly take their place with Mr. Sargent's greatest creations: ideal types of

woman, feminine graciousness here achieves its spiritual quintessence both in bliss and in sorrow. These conceptions of womanhood stand at the other extreme of the scale from the purely sensuous type of the magical Astarte at the opposite end of the hall—a being soulless, earth-bound, and illusory as a phantom of vanishing mist. Both Madonnas are full-length figures. On the east wall is the *Ancilla Domini* (or Madonna and Child); on the west, the Madonna of Sorrows (*Mater Dolorosa*, Sorrowing Mother). From the former are derived the five Joyful Mysteries; from the latter, the five Sorrowful Mysteries.

This representation of the Madonna and Child, remarkable and unusual though it is, has its precedents. The peculiar, but very beautiful, way in which the Virgin Mother is holding her divine child seems to have been suggested by the celebrated statue in Padua, the Donatello Madonna, and this in turn might have been derived from the Byzantine treatment of the subject, as indicated in the “Mother of God,” to be seen in the space just above, to the right.

The representation is transcendantly spiritual: the divine child’s first gesture is that of blessing the world; the Virgin’s face indicates a state beyond mortal consciousness; the Holy Mother is fulfilling the divine mandate and has made herself the passive instrument of the great miracle. The Virgin seems to be both presenting and receiving the Godhead, a mystical conception that accords with the appellations on the scrolls surrounding her: “*Vas spirituale—vas electionis—hortus inclusus—turre davidica—turre eburnea.*” (Vessel of the spirit—vessel of election—closed garden—tower of David—tower of ivory.)



MATER DOLOROSA OR MADONNA OF SORROWS.

*By John S. Sargent.*





These scrolls proceed from the two angels above, bearing a splendid crown, modeled in relief. Within the crown is a dove, signifying the Holy Spirit.

The Madonna of Sorrows opposite is a noble example of the Spanish manner. The figure stands behind a screen of lighted candles and is borne upon the crescent moon. Here the Virgin Mother has suffered the greatest of woes in the loss of her Divine Son. Yet she is now the Queen of Heaven, crowned, and with eyes all-seeing, keenly conscious of her grief in all its intensity, yet bearing it with fortitude so absolute as to make its pangs as desirable to the soul as joy. The seven swords, thrust into her heart, represent the Seven Sorrows. It is a statuesque figure, majestic in its marble pallor. The strong perpendicular lines of the candles, waxen white, the metallic gleam of the swords, modeled in relief, the silvery sheen of the halo that amplifies the glory of the crown, the queenly robes so richly wrought, combine to make this an impressively decorative effect.

Above the Madonna and Child the panels devoted to the five Joyful Mysteries, beginning with the large central painting of the Annunciation, make the principal features of the east side of the vault.

The first in the group, "The Annunciation," occupies the large rectangular panel, about which are the four others in smaller panels. In "The Annunciation" the Archangel Gabriel appears to the Virgin who, kneeling before God's messenger, receives in submissive humility the marvellous tidings. Upon a decorative scroll entwined about the palm-branch that the angel holds are the words: "Ave gratia plena, dominus tecum, benedicta tu in mulieribus. Ecce ancilla domini;

fiat mihi secundum verbum tuum.” (Hail, thou that art highly favored, the Lord is with thee: blessed art thou among women. Behold the handmaid of the Lord; be it unto me according to thy word.) As usual in old pictures of this subject the Virgin appears to have been reading at the moment from the open book laid upon a lectern just behind her the prophecy contained in these words: “Ecce virgo concipiet et pariet filium et nomen ejus vocabitur Emmanuel.” (Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel.)

In the oblong panel on the left we have the second Joyful Mystery, “The Visitation.” This depicts Mary saluting Elizabeth, her cousin, wife of Zachary, living in a hill-country city of Judea. It is the moment when Elizabeth, hearing the salutation of Mary, and the infant leaping in her womb, was filled with the Holy Ghost and cried out with a loud voice, saying: “Blessed art thou among women, and blessed is the fruit of thy womb.”

The panel below depicts the third Joyful Mystery, “The Nativity.” Here the Holy Virgin is the center of a group of four, all adoring the new-born Infant Saviour: Mary, St. John the Baptist and the two angels holding the crown of thorns and the nails.

The fourth Joyful Mystery, in the small panel above depicts “The Presentation,” showing how, after the days of Mary’s purification according to the law of Moses, she carried the Infant Jesus to Jerusalem to present Him to the Lord. Here the Virgin Mother is handing her divine child to Simeon in the Temple, and his words, “Now let Thy servant depart in peace,” are indicated by the “Nunc dimittis” on the scroll.



THE FIVE JOYFUL MYSTERIES OF THE ROSARY.

*By John S. Sargent.*



In the panel on the right is represented the fifth Joyful Mystery. "The Finding of Our Lord in the Temple," as narrated in the second chapter of St. Luke. When the boy Jesus was twelve years old, his parents took Him up to Jerusalem according to the custom of the feast, and, unknown to them, the Child remained behind. And after three days they found Him in the temple discussing with the doctors. The moment here shown is that when the grieved mother asks: "Son, why hast thou thus dealt with us? Behold, thy father and I have sought Thee, sorrowing. And He said unto them, How is it that ye sought me. Wist ye not that I must be about my Father's business?"

Opposite, on the west side of the arch, the Five Sorrowful Mysteries occupy the corresponding panels, deriving themselves from the Madonna of Sorrows. The serial arrangement of this group varies from that opposite in order to meet the relative importance of the subjects, the large central panel being occupied by the last, instead of the first, of the sorrowful mysteries.

In the small panel at the top is the first of the series, "The Agony of Our Lord in the Garden." Weary and overcome with grief, the human side of His being is here ascendant. The Saviour, a solitary figure, foresees the great trial at hand. Alive to the weakness of His followers and the treachery of one of them, He throws Himself despondently down and for the moment the human side of His being gives itself up to His woe. The agonizing moment finds expression in the tensely clasped hands as strongly as in the

bowed head, pillowed on the hard stone where He has cast Himself down.

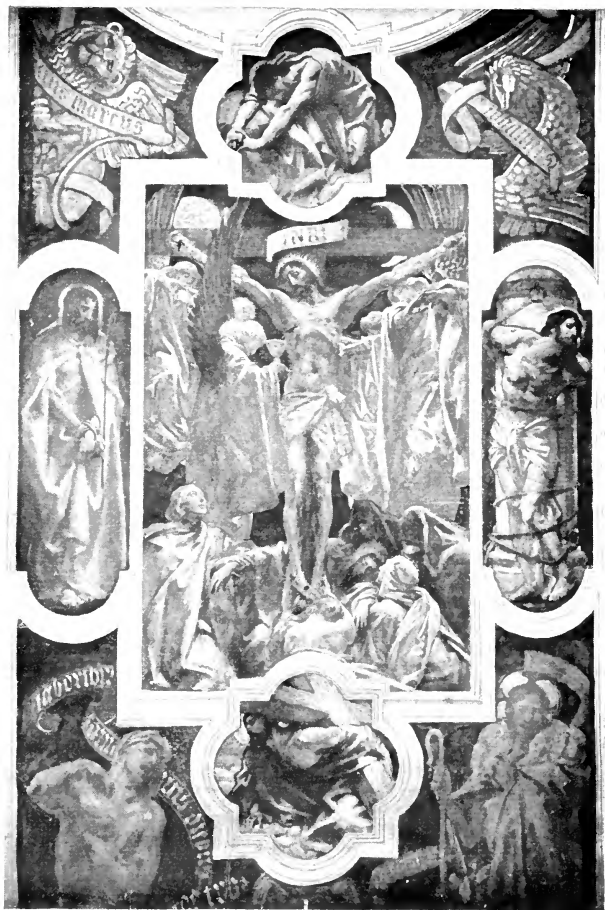
The second Mystery, "The Scourging," is pictured in the panel on the right, in which we behold the Christ bound to a pillar.

The corresponding panel on the left shows the third Mystery, "The Crowning with Thorns." Robed in purple and jeeringly derided as King of the Jews, the Saviour meekly, but with the calm of innate majesty, submits to the rude mockery of the Roman soldiery. "And they struck His head with a reed; and they did spit on Him. And bending their knees they adored Him."

The fourth Sorrowful Mystery, "The Carrying of the Cross," occupies the small panel below. "And bearing His own cross He went forth to that place which is called Calvary, but in Hebrew Golgotha."

In these four depictions each panel has but a single figure, in contrast with the rich composition that represents the last of the group: "The Crucifixion and Death of our Lord." In the twelve figures that fill the large panel we have the impression of a vast multitude of beholders beyond the visible scene. The Saviour is nailed to the cross; at his feet a sorrowing group: the four Marys and St. John the Evangelist. In the center foreground is Mary Magdalen, overcome with grief, her bared back turned towards the spectator, her hair streaming and golden. Above, the Saviour is surrounded by adoring angels; one holds the chalice to receive the blood streaming from the wound in His side.

Integrally these aspects of the Rosary are joined to the large golden medallion with its surrounding reliefs that fills the apex of the arch—a work that repre-



THE FIVE SORROWFUL MYSTERIES OF THE ROSARY.

*By John S. Sargent.*





sents the last of the three groups: the five Glorious Mysteries. Here, both in culmination of the whole scheme of decoration at this end of the hall, and as a medium most fitting the wonder and glory of the subject, Mr. Sargent has completely entered the domain of the plastic. The treatment is medieval and gothic.

The first of the five Glorious Mysteries is "The Resurrection." Of this moment St. Mark writes: "He is risen; He is not here!" In the relief to the left of the medallion, constituting a quarter of the encircling border, we have the figure of the Christ, His face alight with the wonder and the glory of His awakening; in His right hand a staff, His left arm extended as if groping His way out of the tomb.

In the opposite relief we have the Second Glorious Mystery: "The Ascension of our Lord into Heaven." Here we see the Christ our Lord in the moment of ascending—His head lifted high and thrown back as He floats upward. At His feet are the heads of four cherubs.

The relief on the further side, the south side, depicts the third Glorious Mystery: "The Descent of the Holy Ghost." Here the Dove, symbolizing the Holy Spirit, descends from Heaven and brings inspiration to the Disciples of Christ, who go forth into the world preaching the Word, as tongues of fire have descended upon them.

The fourth and the fifth reliefs deal with the Virgin. The fourth depicting "The Assumption," is the one nearest the beholder as he stands out in the hall.

The relief representing the fifth Glorious Mystery, "The Coronation of the Virgin," fills the great circle of the medallion. The Virgin kneels before the Holy

Trinity, the figures of which place the crown upon her head. This representation is known as "the Italian Trinity." It resembles in general character that of the Byzantine Godhead in "The Dogma of the Redemption," the scheme of which here finds culminating expression. There is this marked exception, however; While the two outer figures are again practically identical—the Son having come to stand in parity with the Father—the Holy Ghost is here symbolized by the Dove, which, with the ends of his wings, touches the lips of the two other persons of the Trinity. The words in the medallion are "Ave regina coeli, veni electa mea et ponam te in thronum meum." (Hail, Queen of Heaven. Come, my chosen one, and I will set thee on my throne.)

There remain to be mentioned the figures and designs in the spaces outside the panels. These are quite subordinate to the panel paintings. In the upper corners are the emblems of the four evangelists: Saints Matthew, Mark, Luke and John. Above the "Ancilla Domini," on the left, is the figure of Eve, on the right, the already noted Byzantine representation of "The Mother of God." Over the latter are the Greek letters common in connection with the Byzantine representation of the subject, being the initials of the Greek equivalent for the title. In like relations to the Madonna of Sorrows, opposite, are the figures of Adam and of "The Good Shepherd." The Eve, shown in the moment of Temptation, may be taken to represent woman unregenerate; the "Mother of God," the perfection of womanhood. A noteworthy detail of the Temptation is the serpent, the sketch for which was made from a sculptured prehistoric serpent from Central America, in the British Museum. The Adam painfully toiling in contrast with "The Good

Shepherd," may be regarded as holding corresponding relations to manhood; the unregenerate state, and that of spiritual perfection.

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## V.

### THE LUNETTES.

The subjects of the paintings in the three lunettes on the east side of the hall deal with Judaism; the three opposite, with Christianity. The three Jewish subjects are: in the center, "The Law"; flanked on the left by "Gog and Magog"; on the right, by "The Messianic Era". The three on the west wall, devoted to Christianity, are, in the center, "The Judgment"; flanked on the right by "Hell" and on the left by "The Passing of Souls into Heaven."

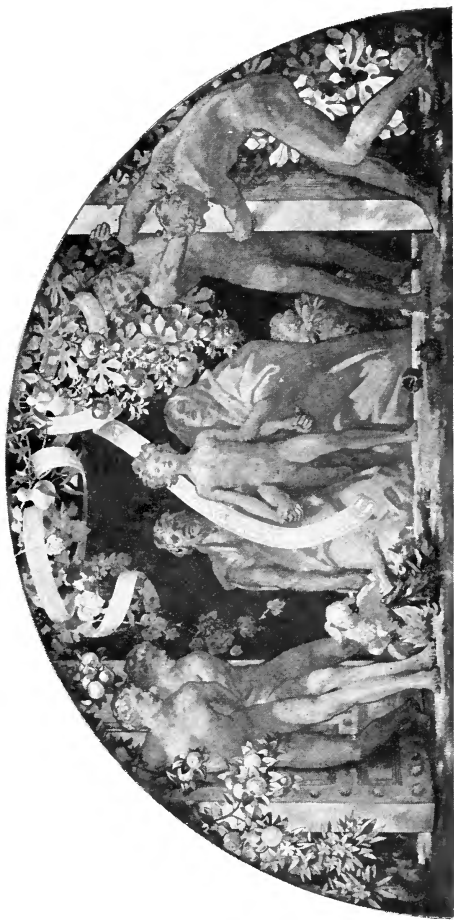
In their turbulent, terrible and chaotic qualities, both the "Hell" and the "Gog and Magog" agree in spirit with the work in the adjacent Old Testament end dealing with fear-grounded primitive faiths; in fidelity to their subjects they are quite properly discordant and incoherent in motive; a veritable anarchy of elements. In fearfulness the "Hell" exceeds. But, after all, its gruesome quality—depicting what for most of us today is in its literal significance, an outworn belief, though in former centuries a horrible reality—touches us but remotely, in what might be termed an academic interest. On the other hand the "Gog and Magog" comes very close to us just now, with its awesome symbolism, so suggestive of the unspeakable horrors of Europe in these tragic years.

In the four other paintings beauty and concord dominate. The two remaining Jewish subjects, in particular, have qualities that make them supremely appealing, and one of them has a surpassing loveliness, a graciousness, an intimacy of charm. The central painting "The Law," endows a striking simplicity of motive with the loftiest sublimity. Of all the subjects, this is the most plastic in treatment. Indeed, it frankly simulates a sculptured group, and this is wrought into a noble unity. Israel, under the mantle of Jehovah, is fulfilling the mission of his race in yielding himself to the exclusive study of the Law: the Divine Law as laid down for the guidance and conduct of the Chosen People, an aim to be followed with a singleness of purpose as were it the sole calling of the race through the ages. Surrounding these two figures a body-guard of cherubims with swords drawn maintains the absolute isolation of Israel while devoted to his task.

In connection with the scroll held by two of the cherubim attention should first be directed to the Hebrew inscription above, following the line of the arch. The words are those which the Jewish ritual requires shall be spoken before the recitation of the Ten commandments: "Praised be the Lord forever. Praised art Thou, O Lord, our God, Ruler of the Universe, who hast chosen the children of Israel from amongst all peoples, and hast given us the Law. Praised art thou, O Lord, Giver of the Law!" Thereupon the scroll, held in the reader's hands, is lifted and the side inscribed with the Ten Commandments is turned towards the congregation, the reader beginning with the recitation of the words which here appear written upon the back of the scroll: "This is the law which Moses set before the children



GOG AND MAGOG.  
*By John S. Sargent.*



THE MESSIANIC ERA OR THE RETURN TO EDEN.

*By John S. Sargent.*

of Israel at the command of the Lord." He then turns the scroll back and reads the Commandments, the first words of which may be seen on the upper part of the scroll across the left arm of Jehovah, His right hand holding the last part, still rolled: "I am the Lord thy God. Thou shalt have none other gods before me." Here, at the very beginning of Israel's instruction, we have the monotheistic declaration upon which Judaism is founded.

The use of the common Arab mantle for draping the gigantic figure of Jehovah is singularly effective. The mantle, although open as it shrouds the head of the Supreme Being, yet veils the face impenetrably with its mystical shadow. The Lord God has given His commandments unto man, but man may never look upon the face of the Lord. "You will enter the Light, but you will never touch the Flame," is the thought that comes in this presence.

The conception here is of the sublimest: the face actually neither veiled nor hidden, yet the nature of God passeth all understanding; man must know, must know absolutely, that God is, His presence manifest in all his works. Yet the mystery of divinity, omnipotent and omnipresent, is beyond penetration. With all its awesome sublimity, one gains from this figure of the Almighty a confident sense of its paternal relationship: tender in its loving protection.

Israel, depicted as receiving divine instruction, is wholly absorbed in his task; in a strikingly oriental posture, yet of a grace as pure and lovely as anything classic can be, he is conscious only of the lesson before him—the action of the hands that of counting,

something that comes instinctively with concentration.

"Gog and Magog," the subject of the lunette on the left, pictures the final conflict which according to the Jewish legend, accompanies the universal cataclysm when all things earthly perish and the universe comes to an end. In ominous portance a comet blazing down from above, also a dead planet, tell that all things material are involved in the general doom. Broken temples tumble into the abyss; from some altar falls a smoking tripod, its inversion signifying the end of mortal life as mankind perishes in the battle, indicated by the two young warriors struggling in mortal combat, the dagger of one thrust into the heart of the other. After them fall steeds and chariots; against the comet's flame a vulture swoops down. Nations are destroying each other.

In idyllic contrast with this scene of universal disaster is the loveliness of its pendant at the other end of the wall, "The Messianic Era," which here we see in its dawning. The race, purified and perfected of soul in its awakening after the world's destruction, enters into a new Eden where a pristine simplicity achieves its consummation in the beauty, harmony and lasting joy of a Golden Age. The scheme is again dominantly sculpturesque. Here, in a glorious composition made up of three plastic groups, we have the Messianic idea: the Hebrew Messiah, as prophesied, leading his people to the new paradise. The Messiah is here a lad at the beginning of adolescence: the Son of Man. At the threshold of the new Eden he likewise stands also at the threshold of perfected manhood; his face informed and illuminate with the con-



sciousness, that very moment awakened, of the wonder, the glory and the infinite splendor of the new life opening before him.

“When all mankind is perfected,  
Equal in full-blown powers—then, not till then,  
I say, begins man’s general infancy.

\* \* \* \*

But when full roused, each giant limb awake,  
Each sinew strung, the great heart pulsing fast,  
He shall start up and stand on his own earth,  
Then shall his being date,—thus wholly roused,  
What he achieves shall be set down to him.  
When all the race is perfected alike  
As man, that is; all tended to mankind,  
And man produced, all has its end thus far:  
But in completed man begins anew  
A tendency towards God.”

BROWNING. “Paracelsus.”

The figure of the Messiah in its slender nudity is the perfection of boyish beauty. His face is ecstatic with the moment of awakening into the new life; filled with delighted amazement at the wonder and the glory of what he beholds. He is leading his people by the hand; they cling to him for guidance; their advance is dream-like; though clinging to their inspired boy—embodiment of the prophet race that leads humanity into the light—they have not yet entered upon the threshold. But, the moment at hand, their eyes are just unclosing. Have trustful affection and confidence in guidance, the elder following the younger, ever

been more beautifully expressed than by the way in which the clasping hands of the father and mother cling to the boy who has become their leader?

Above the central group, looping through the leafage, a golden scroll bears in Hebrew the prophecy of Isaiah predicting the coming of the Messiah: "For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, the everlasting Father, The Prince of Peace." Other prophecies of Isaiah are indicated in this painting by the wolf and the lamb, and the child and the lion.

Flanking this central group are two groups comprising four nude angels that are opening the gates of gold—the long-closed gates of the new paradise. At last has come the great moment that they have been awaiting through the ages. Their figures are ideals of manhood; a superb graciousness alike bodily and spiritual.

The decorative richness of this lunette gives it distinction as an uncommon blending of a pictorial with a plastic motive—the former contributing a splendor of adornment, as of golden jewels gleaming with multi-colored gems. A luxuriance of foliage is laden with ripe fruit; pomegranates, symbol of human fertility, grapes and gourds, figs, oranges and apples. The composition is developed from seven major figures—that of the little child being subordinate and accessory, alike in rank with the animal figures in the foreground.

The lunettes on the west wall, devoted to three Christian subjects, represent "The Judgment," "Hell,"

and "The Passing of Souls into Heaven." As already noted, it should be borne in mind that the development of these themes follows traditional lines according to tenets held through the centuries, and without regard to modern conceptions.

The central lunette represents "The Judgment" in a composition which, like the picture opposite, is essentially plastic in quality. As in "The Law," the plastic intent is emphasized by the depiction of a sculpturesque group, integral, in its major elements, with a base of rock. The elements here are more complex, and the plastic quality that expresses the mural derives itself from a suggestion of metal as well as of stone—the figures of Evil, in hues of baleful green, as well as the metallic accessories, having that effect. In the adjacent lunette, depicting Hell, the same tone of baleful green recurs in the monstrous Satanic figure, forming an element of unity in the two related subjects.

In the middle lunette the Angel of Judgment holds before him the great scales in which are weighed the resurrected mortals re-embodied from the remains cast up from opening graves—the dead awakened by the sound of the trumpets blown by three angels in the group fill the extreme foreground.

"Such the dire terror, when the great Archangel  
Shakes the creation;  
Tears the strong pillars of the vault of Heaven,  
Breaks up old marble, the repose of princes,  
Sees the graves open, and the bones arising,  
Flames all around them."

\* \* \* \*

"Hopeless immortals! How they scream and shiver,  
While devils push them to the pit wide-yawning,  
Hideous and gloomy, to receive them headlong  
Down to the centre "

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ISAAC WATTS, "The Day of Judgment."

Below the Angel of Judgment, in the center, a demon lifts out of the cadaverous mass a doomed mortal, just resuming bodily shape, but still sleeping the long sleep of the dead. Out of the scales on the right another demon drags the body of a condemned man to be thrust down by a companion demon, with the point of his fork, into the hell-fire that flames up beyond and below. On the left are two angels of divine love; one receiving out of the scales the nude form of a youth just weighed, the other holding in waiting the halo of spiritual weal about to be placed above his head.

Unlike the Judaic subjects the two companion lunettes are in continuity with the central picture, thus forming in effect one panoramic composition. In the two extremes the difference is that between discord and harmony. The representation of Hell, though holding fast to medieval concepts, is distinctive and individually characteristic—as already noted in regard to other portions of the series—for its modification through modern resources and technique. No one of these three subjects could have been conceived and expressed in this shape in the days when the conceptions arose.

The "Hell", although filling the same decorative purpose as the opposite lunette in bringing out into the room the sensuous and emotional effect of the composi-



JUDGMENT.

*By John S. Sargent.*



tion at the end, has a coherence lacking in the "Gog and Magog." With the greswsomeness, the terrific horror, of a medieval depiction, it also combines a quality that seems derived from the Far-East—a grotesqueness, a quality in rendering, akin to the Chinese and Japanese—as in the Satanic monster swimming in a sea blended of flame and an endless mass of the eternally damned; a multitude of lost souls, writhing in torment; types innumerable of evil doers, seized by the armful and devoured with insatiable greed. Then, too, the conventionalizing of the hell-flames to make a splendid golden background—just as the Japanese or Chinese conventionalize fire or water—here dispels the reproach of literalness that might characterize a merely medieval development; a reproach here also averted by the maintainance of the mural quality in the essentially plastic rendering of the sea of doomed souls, whose unceasing tides flow forever on, impelled by a fate as unrelenting as that which animates the action of Greek tragedy. So here we see an extraordinary fusing of medieval, oriental and classic concepts. The masterly handling of this vast plastic mass conveys a sense of interminability, tempestuous with evil, jammed, huddled—a unity of discordance—each individual part distinctly characterized, integrated, having its definite place in the scheme. Though animate with action, it is not the vividness of agitated motion, but that sense of movement conveyed by the treatment which we know as sculpturesque: something that comes with perceiving a complexity of movements, each action individually suspended for its own given moment in a way that unifies each and all to an expression of totality in action developed out of that which at the same time is manifestly immobile. With all its re-

pugnance of subject this amazing decoration will amply repay study in its details purely for its extraordinary expression of the plastic, manifest in the superbly adequate modelling of every individual part, an intricately accurate foreshortening fitting it definitely into its place.

In contrast with the foregoing, the third part of this one of the two trilogies is ineffably tranquilizing. The "Passing of Souls to Heaven" expresses the divine harmony that attends the entrance of the Blessed into the Kingdom. Of all the decorations this is the most distinctively rhythmic in motive. Here the plastic quality is conveyed by an effect comparable with that of a marble frieze peopled with figures in gracious continuity, as of some unceasing and ever varying melody. One might here be looking upon such a frieze through a great arched opening in the wall—or as upon a vision out into limitless space.

The movement begun in the central lunette with the resurrection of the righteous is here continued. Again an endless progression out of the grave: One feels that this stream of the spirits of just beings made perfect flows on forever and ever. The decorative development is beautifully simple; the distinctively vertical elements formed by the celestial choir of three groups of singing angels with their harps. Weaving itself in and out around each pair of singing angels is this endless chain of human souls, blissfully dreamful of awaiting joys but not yet fully awakened to the consciousness that is to come upon entrance into the Kingdom. Ideally beautiful are these figures of the redeemed, physical perfection manifesting spiritual attainment; hand joined to hand, or figures clasped in loving embrace, the beauty of movement, the charm of curving line, the graciousness



of action, the unity of all elements significant of the fundamental Christian concept of the Oneness with God which is the end and aim of striving in the faith,—all this finds here consummate expression.

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In the formal ornament there is a great diversity of pattern. The conventionalized dolphin, originally adopted for the seal of the Library by its architects as appropriate to a monumental feature of a maritime city, has here been introduced in the bronze brackets for electric lamps designed by Mr. Sargent, and also in the running ornament of one of the bays in the ceiling.

The architectural enrichment through the use of various symbolic insignia is notable. On the Hebrew side, above the middle lunette are the Ark of the Covenant, and the Ox's head as the Burnt Offering. In the medallion above the "Gog and Magog" are the Sacrificial Goat, and the Seven-Branded Candle-stick. Above "The Messianic Era" again appears the Seven-Branded Candle-Stick (but here of different design and occupying the medallion) and above that a group of musical instruments.

On the Christian side, in the medallion above "The Judgment" are the Triple Crown and the crossed Keys of St. Peter; above that, the Crown and Palms of Martyrdom. In corresponding positions above the "Passing into Heaven" are respectively the Byzantine design of two peacocks drinking from a vase, symbolizing the change from life to immortality, and the Tabernacle of the Eucharist with the Wafer. Above the "Hell," the medallion is occupied by the familiar

design containing in a glory the sacred letters, "I.H.S." Above this is the Chalice of the Eucharist.

Those who may remember the long expanse of rather blank and featureless vaulting overhead will now see all its structural possibilities brought out and accentuated by enrichment, in a way that might go far to solve the problem of uniting the two ends of the hall even without the help of the six lunettes.

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Few, who first know the work as completed, can fully appreciate the infinite pains taken by Mr. Sargent in bringing the architectural ornamentation of the room to an effectiveness that would provide a dignified setting of the paintings. All the individual motives were modelled by his own hands, and for the work of continuous pattern he has made careful selection. Mr. Sargent brought over a large architectural model which he himself made in England showing complete the scheme of ornamentation. This work has been admirably carried out to scale by local artisans under the constant and experienced supervision of Mr. Thomas A. Fox, the architect, whose firm, Fox & Gale, has here in Boston been connected from the start with the building of the Library. Mr. Fox's advice and assistance have proved fairly invaluable in countless ways and has been correspondingly appreciated by Mr. Sargent.

Mr. Sargent himself modelled the medallions and the decorative motives at the intersections of the penetrations. All this elaboration of excellence might be thought to be lost upon the spectator. But, as in perfect orchestration in which every nicety of shading and tone contributes to a complete enjoyment of the result, so would

it be in this case were the ornamental features, though in detail seemingly not in evidence, carelessly installed. A sense of something imperfect or wanting would be conveyed were such care not taken.

## THE FINE ARTS DEPARTMENT.

The Fine Arts Department is reached by the entrance at the south end of the hall. The first room is an exhibition room, which connects with the department proper. Besides the large collection of books on the Fine and Useful Arts, this department has facilities for copying and photographing. There is an extensive collection of photographs of architecture, sculpture and painting; lantern slides; etc. Special assistance is offered to classes for study and work.

## THE BROWN MUSIC ROOM.

The Brown Music Room is situated off the centre of the hall, reached by a low flight of steps. This collection of musical works is a gift from Allen A. Brown.

## THE SPECIAL LIBRARIES.

The Special Libraries are at the north end of the hall and contain gift collections restricted to use in a special reading room. Among the collections are the Barton (Shakespeariana); Ticknor (Spanish and Portuguese); Prince (Early Americana); Brown (Dramatic books); Bowditch (Mathematical); and the Galatea (Books about women).

## HISTORY AND WORKING OF THE LIBRARY\*

Founded in 1852, the Library is a pioneer of public libraries, supported by general taxation, and the largest of its class in the world. Opened on Mason street in 1854, it occupied a new building on Boylston Street in 1858 and removed to the present building in 1895.

The Library system consists of the Central Library in Copley Square, 14 Principal Branch Libraries and 16 reading rooms. There are 332 employees. The Library operates its own Binding and Printing Departments.

Between the Library and its branches (principal and minor), there is a daily exchange of books and cards which obviates the necessity of borrowers coming to the Central Library.

Books are deposited or delivered in 155 public and parochial schools, 138 institutions and 62 fire companies.

Cards allowing use of books for two weeks are issued to residents of Boston. For reading and reference the Library is open to all without formality.

The Central Library contains over 850,000 volumes, the total number of volumes in the whole system being 1,135,779. The Library Department is governed by an unpaid Board of Trustees, five in number, appointed by the Mayor.

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\*For further reading consult *The Boston Public Library; a history*, by Horace G. Wadlin, and the *Workings of the Boston Public Library*, by Josiah H. Benton.

# Abbey's Holy Grail

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THE OATH OF KNIGHTHOOD. From Abbey's Holy Grail

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